



VOL. IV.—NO. 11.

NEW YORK, THURSDAY, MARCH 16, 1882.

WHOLE NO. 111.



ITALO CAMPANINI.

The Artistic World.

AT HOME.

—Mme. Geistinger has recovered from her recent indisposition, and has been able to resume her engagement in San Francisco, where she is meeting with great success.

—Gerrit Smith, the grandson and namesake of the distinguished abolitionist, is to become chief organist of St. Peter's Church in Albany, after studying music abroad for several years.

—Fred Archer, for some time organist of Plymouth Church, has resigned that position, and accepted a similar one in the Church of the Incarnation, New York. It is said that Henry Carter will succeed him.

—Adelina Patti will go to Boston for a short season on next Monday, the 20th inst., and will sail for Europe early in April. There is a probability that she will return to the United States next fall, since in replying to a request from the Press Club to sing at their concert she said that her present engagements prevented her from doing so, but that she expected to be here again in the fall and would be glad to sing before the club.

ABROAD.

—Giglio Nordica is to marry the tenor Marconi.

—Arthur Cecil is soon to join the Court Theatre (London) company.

—M. Delaquerrière leaves the Opera Comique for the Monnaie Theatre, Brussels.

—Capoul will at the end of his performances in "Sais" visit again this country and Mexico.

—It is highly gratifying to report that Sir Michael Costa continues steadily to improve in health.

—Signor Mario, the veteran tenor, is now in London with his daughter, Mrs. Pearce, and is looking hale and hearty.

—Lucia has made a sensational success at the Imperial Opera House, Vienna, in Goetz's "Taming of the Shrew."

—Christie Rush, a boy of ten, played very creditably a cavatina and tarantella of Raff for the violin at a recent concert in England.

—A soirée musicale was recently given in Brussels by Mme. V. Massagé, the pianiste, who succeeded in making a very excellent impression.

—Saint-Saëns will shortly go to Lille, where a musical festival has been arranged in his honor. "Le Deluge" was performed there on March 5, conducted by the composer.

—Miss Zimmermann played Schubert's Sonata in A minor in London recently, to which her clear, incisive playing did full justice. As an accomplished pianiste she stands high.

—At the forthcoming Birmingham Festival, the music of "The two holy women" in M. Gounod's oratorio, "The Redemption," will be sung by Mmes. Albani and Marie Roze.

—Leon Gastinel has been chosen by the Préfet of the Seine to make one of the jury designed to judge the scores sent for the competition of the *grand prix musical* of Paris.

—Mr. Lazarus, the eminent clarinetist, infuses into his performance all that youthful freshness and vigor for which he is justly celebrated. His tone is and always was of the noblest quality.

—Hans Von Bülow has been giving a Brahms concert in Vienna. The great pianist intends next month going on a tour through the middle and South of Germany with the Meiningen orchestra.

Operatic, Choral, Orchestral, &c.

HOME.

Maurice Grau's French Opera Troupe has completed a successful season of forty-two performances in the city of Mexico. The company is now in Havana playing to large business. Mme. Privat, the latest addition to the company, is said to be a fine artiste. The company will commence a season of French opera in Haverly's Fifth Avenue Theatre on the 24th of April. Among the novelties to be produced "Paul et Virginie," "Carmen," "Charles VI," "Le Jour et La Nuit," and "Belle Surette" are promised.

Mme. Patti's Boston season of Italian opera is to be given in the great hall of the Charitable Mechanic Association, an immense room, whose acoustic properties have been found excellent and which seats between eight thousand and nine thousand persons. The size of the hall will make it possible to present Mme. Patti as a great popular attraction at low prices, the rate having been fixed at \$1, \$2 and \$3 a seat, according to location. And it will not be Boston alone, but all the neighboring towns and cities, which will have an opportunity of listening to the diva at so little cost, since arrangements are making to run excursion trains, on the nights when she sings, on every railroad which runs into Boston. The support during Mme. Patti's Boston season will be the same that she has had at the Germania Theatre in this city.

FOREIGN.

The editor (Signor G. G. Guidi) of *Boccherini* has acquired from the eminent violinist Federigo Consolo, of Florence, the copyrights in all countries of two new symphonies, of the programme-music type, entitled "Aux bords du Nil," for

small orchestra, and "Fantasia Orientale" for grand orchestra.

Robert Schumann's opera, "Genoveva," was represented at the Dresden Hoftheater last month.

In Stettin lately, a romantic opera, called "Gustav Wasa," by Karl Götz, received a favorable hearing.

Pietro Benoit's "Kinder-Oratorio," recently given by a body of 1,500 performers, has enjoyed immense popularity in Holland and Belgium.

Suppö's latest operetta, "Herzblättchen," had a bare *succès d'estime* in Vienna, in spite of the brilliant acting of Frau Gallmeyer.

A charming composition by Niels Gade, for piano, violin and violoncello, called "Nouvellettes," was lately heard at a classical concert in Bruges.

During the present month the "Perser" of Aeschylus, with music by the hereditary Prince of Meiningen, is to be given in the Weimar Court Theatre.

Hans von Bülow has accepted an invitation from the Emperor of Russia to give a series of concerts in St. Petersburg with his famous Meiningen orchestra. He will subsequently give concerts in Scandinavian cities.

Notes and Actions.

....Carl Fink has been on a business trip to Baltimore.

....Mrs. Fred. W. Tietz, piano dealer, Albany, N. Y., has been attached.

....W. E. Andrews, music dealer, Biddeford, Me., has sold out to Chas. F. Wolcott.

....M. A. Stowell, piano dealer, Indianapolis, Ind., has sold out to George C. Pearson.

....George Nembach reports business good both in the Stock pianos and Palace organs.

....A few days ago A. Dolge received a cable order from London for 500 pounds of hammer felt.

....The new firm of Clark & McClure, Denver, Col., anticipates a large and constantly growing trade.

....Edward Hopkins, music dealer, New York city, has given a renewal of a chattel mortgage for \$3,705.

....O. E. Freeman, dealer in pianos and organs, Appleton, Wis., has given a chattel mortgage for \$171.

....D. Vandewater has been greatly overworked since E. H. McEwen was stricken with his severe illness.

....Charles Rounhile, manufacturer of piano legs, 140 and 142 Delancey street, this city, has been burned out.

....Behning & Co.'s baby grands are meeting with great favor in the trade. The demand at present far exceeds the supply.

....The organ which Jardine & Son built recently for the McKendree M. E. Church, Nashville, Tenn., was opened there on Saturday last.

....Daniel Hess is very busy in all of the lines he handles, and he has recently received some new instruments, which the trade should see.

....James & Holstrom claim to have secured some of the most experienced key makers in the city so as to make their new enterprise a success.

....Henry F. Miller has more orders on hand than ever at this season of the year. This is to be expected, if energy and excellent instruments are of avail.

....William E. Thomas, who has recently been appointed manager of George Woods & Co.'s Boston organ rooms, is a gentleman who is highly esteemed by the trade.

....Andrew Billings, of Billings & Co., has just returned from a business trip to Pennsylvania. Besides visiting his active agencies, he established several others.

....O. B. Person will start extensively in the case-making business in West Twenty-fourth street as soon as he has his factory fitted up. Charles McGuinness will be associated with him.

....W. B. Tremaine, representing the M. O. Company, has returned from a successful trip to the West and South. He reports trade brisk everywhere except in the region of the floods along the Mississippi Valley.

....G. W. Strope, of Kansas City, Mo., has been in town and has secured the agency for the Behning piano. He will make this his leading instrument, and has given an order for sixty-four pianos, seven of which are "baby grands."

....Fred Lohr, traveling representative of Behning & Co., in a communication from Indianapolis to the firm on Monday morning, says that he has found trade excellent along his route. He has secured a very large amount of orders.

....The new upright piano which the Mason & Hamlin Organ Company will place upon the market promises to create a decided sensation. Not only is it built upon a well-conceived and executed plan, but it has a very pure and clear tone, and the method of tuning and stringing (a patent of Mr. Hebard) is successful, causing all the pressure to fall where it can be most successfully resisted, and preventing any

chance of sagging or flattening. Other new points of construction are involved, which promise to make the upright one of the most perfect of instruments.

....Marshall & Wendell, piano manufacturers, Albany, N. Y., have what is said to be one of the best equipped and best managed piano factories in the country, turning out about 600 instruments annually. Their uprights are highly spoken of.

....Owing to their constantly increasing business, A. Hammacher & Co. are contemplating to increase their facilities. They are looking for a suitable building in the neighborhood of their store, and will use it as a wareroom for a special branch of their wares.

....J. R. Phelps, who has been engaged by the Smith Organ Company to canvass the Northwestern trade in the interest of the company, is said to be very suitable for the work, as he is energetic and well-posted, both as to business and to the manipulation of organs.

....Last week Albert Weber shipped eighteen pianos to his branch house at Chicago. Although the Chicago house was started only a short time ago, it has already secured upwards of twenty good, reliable sub-agents who are pushing their trade actively throughout the West.

....Among the visiting members of the trade to the city during the week were Harry Brooks, Dunkirk, N. Y.; T. S. Arnold, West Winfield, N. Y.; Mr. Hollenbergh, of H. G. Hollenbergh, Memphis, Tenn.; John Church, of John Church & Co., Cincinnati; Lyman Payne and Mr. Parsons, Middlebury, Conn.; G. W. Strope, of G. W. Strope & Co., Kansas City.

....George Bothner has secured part of the building 114 Elizabeth street, for the purpose of increasing his manufacturing facilities. He will receive possession on April 1, and will as soon after that date as he can fit it up begin to manufacture there. He will put in all of the newest and most approved machinery and proportionately increase the number of his employees.

....The Logan (Utah) *Leader* says that Daynes & Coalter, Salt Lake, have the finest display of musical merchandise of all kinds ever seen in the Territory. They have a large, handsome store with plate glass show windows, and all of its appointments of the best kind. The *Leader* gives a very full description of this establishment. The firm deals in the Sohmer piano, the Estey, Story & Camp and Sterling organs.

....E. H. McEwen, manager of the New York branch office of the Sterling Organ Company, has been suffering from a severe illness for the past two weeks. For ten days he was confined to his room, but a few days ago his condition was much improved, with prospects of speedy convalescence. As Mr. McEwen is a gentleman of sterling worth and one who is held in the highest esteem by the trade, it is to be hoped that he will soon be able to return to business.

....Ernst Gabler received from the Building Department on Saturday last the plans and specifications of his proposed new factory. He will begin to build on April 1, and expects to have the building finished in about four months. The new factory will be adjacent to the present one, and will occupy the street numbers 214, 216 and 218 East Twenty-second street. It will have a frontage of 75 feet and a depth of 50 feet, and will be six stories high, exclusive of the basement. When in running order the firm's facilities will be doubled.

....Jardine & Son recently put in place a gas engine to blow the large 70-stop organ in the Roman Catholic church of the Holy Innocents, Thirty-seventh street, this city. Previous to this application it took three men to work the bellows that furnished wind to this organ. The attachment is said to be one of the most successful of the kind ever introduced. The cost of the gas used in the operation only amounts to ten cents per hour. This firm has now nearly finished the large organ it has been building for the Roman Catholic church at Algiers, La.

....Last May a woman giving her name as Alice Scott, of No. 169 West Eleventh street, rented a piano of Sohmer & Co., of Fourteenth street. The terms were that Mrs. Scott was to pay \$5 a month for the use of the piano, with the privilege of buying it at the end of that time for \$350. The piano was delivered and the first month's rent was paid. When the collector called for the rent of the following month Mrs. Scott asked for a little time. The time was granted, but when it had expired and the collector again called, both Mrs. Scott and the piano were gone. Mr. Sohmer learned that Eliaphet Stratton, a furniture dealer and auctioneer of No. 39 East Thirteenth street, had removed a Sohmer piano from the Eagle storehouse to his place of business, and it being ascertained that the instrument was the same which Mrs. Scott had rented, Mr. Sohmer made a demand upon Stratton for his piano. Stratton denied that he had the instrument. The firm then brought suit to recover the property. Stratton when examined admitted that he had bought a piano from a woman named Scott, and said that he had paid \$90 for it. He declared, however, that he had sold it almost immediately after receiving it to William R. Romaine for \$100. Upon being questioned by Mr. Sohmer's counsel he admitted that Mr. Romaine had a place in his establishment. Romaine was called, and testified that he did not know whether he could say he bought the piano or not from Stratton. He had the privilege he said, of selling any article in Stratton's place that he knew the price of. He sold the piano to a man named Doolittle, of Toledo, Ohio, who had

the piano taken away, but he did not know where. Both Stratton and Romaine described themselves as "furniture brokers," and Doolittle was described as another. Mr. Sohmer recovered judgment for \$250. Stratton appealed to the General Term, which affirmed the judgment of the lower court. The judgment has not been satisfied. Sohmer & Co. have now commenced proceedings against Romaine, claiming that he is responsible. The case will be tried in the Court of Common Pleas.

....Assemblyman Catlin, of Westchester County, has introduced a bill in the Legislature at Albany which provides that contracts for the sale of pianos, furniture, &c., on what is known as the installment plan, shall be null and void unless it is specified in the contract that in the event of the failure of the buyer to complete the payments there shall be 50 per cent. of the amount paid returned before the instrument can be repossessed. A meeting of furniture dealers was recently held in opposition to the bill, and several persons interested in the piano business were invited to attend it. H. C. Hazen, of Billings & Co., was among the number, but instead of accepting the invitation he forwarded the following communication to the introducer of the bill: "The inclosed communication has been sent us, in common with other dealers in the city. So far as we are concerned, your act meets with our cordial approval. The installment plan, when properly conducted, is a benefit to those who purchase under it; but it has been brought into disrepute by unscrupulous and grinding dealers, who every time extort their 'pound of flesh.' As I write, a colored man is telling me of his experience, where three times he has paid \$50 each on three separate organs, only to have them taken away from him and his money forfeited because the payments were a few days in default. In five years' experience we have not a single transaction of that kind, and we have many times refunded money paid in excess of a low rental, taking back the instrument, but always with the cheerful consent of the customer."

....After a brief engagement of two nights and one matinée at Whitney's, Detroit, Rossi's company disbanded on March 5. The company had not received salaries for two weeks, and Signor Rossi had to buy tickets for the whole party to start them for New York. Chizzola says that his net loss on Rossi is over \$16,000.

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Briefs and Semi-Briefs.

....S. A. Penfield's fourth organ recital at St. George's Church will be given this afternoon.

....George Magrath, the excellent young pianist, gives a piano recital on next Thursday afternoon, March 23, in Steinway Hall, when he will perform some interesting works.

....John Lavine's seventh annual concert will take place in Steinway Hall on Wednesday evening, April 12. Many resident artists will take part in a new and interesting programme.

....The Strakosch Italian Opera Company gave "La Traviata," at Whitney's, Detroit, the 8th inst. Madame Gerster and Signor Gianini were repeatedly recalled for their admirable singing and acting.

....Michael Banner, the young American violinist, who met with such success at the fourth concert of the Symphony Society, will, assisted by other artists, give a concert in Steinway Hall on Saturday evening, March 18.

....An organ specially fitted up for the occasion by Jardine & Son was used by the Newark Harmonic Society at the Opera House in that city on Wednesday evening of last week. The "Tower of Babel" was given, Walter Damrosch presiding at the organ.

....Richard Arnold announces his annual concert at Chickering Hall for the evening of the 28th inst. Madeline Schiller will take part in the entertainment, together with the members of the Philharmonic Club, and will play for the first time in Rubinstein's octet.

....Mahn's Comic Opera Company, in "Patience" and "Boccaccio," drew small houses at Cedar Rapids, Iowa, March 4. "Fun on the Bristol," March 6, and Alice Oates, March 7, did well financially. The Hess Opera Company will be at Cedar Rapids on March 18.

....The pupils of the Titusville, Pa., public schools, upward of four hundred in number, gave a concert at the Parshall Opera House on Friday evening, March 10, and Saturday matinée. The choruses, "How lovely are the messengers," "Tramp, Tramp," "Carnival" and "Columbia," were well given with orchestral accompaniments. Some of the young ladies of the High School sang solos which evinced careful study, and several of the voices

give promise of something better than ordinary. Several scenes from the opera of "Patience" were rendered in costume and enthusiastically received. As an amateur performance it was far above the average.

....The Estey Organ Company gave its twenty-seventh concert at Atlanta, Ga., on March 7, to a crowded and enthusiastic audience. The features of the entertainment were Miss Harp's piano playing, which was several times encored; the cornet solo by Mr. Seal; the Mendelssohn duet by Miss Cady and Miss Roy; Randegger's trio, "The Mariners," and the "Gobble" duet from the "Mascotte."

....The Franklin and Marshall College Orchestra lately gave an entertainment at Lancaster, Pa., and was asked to repeat it, which was done on March 10, at Zeller's Conservatory of Music, assisted by M. P. Zeller and pupils. The following named are the members of the orchestra: J. A. Herold, first violin; E. B. Sangree, second violin; L. C. Solade, second violin; C. B. Schneder, viola; C. M. Smith, cello; F. C. Meyer, bass; S. M. Miller, drum; W. H. Hager, first flute; R. B. Eshleman, second flute and piccolo; J. F. L. Harbaugh, clarinet; F. B. Biser, first cornet; S. U. Mittman, second cornet; D. T. Bauman, trombone; A. P. Horn, conductor. The programme was as follows: "Heimliche Liebe," Gavotte, Op. 100, (Resch), orchestra; flute solo, serenade (Title), W. H. Hager; vocal solo, Pattison Waltz (Pattison), Hallie Bechtold; concert overture (Schuller); orchestra; piano solo, Fantaisie sur "Sonnambula" (Leybach), Hattie Hostetter; trio-violin, 'cello and piano, Op. 66, No. 1 (Wohlfahrt), Messrs. Herold, Smith and Miller; solo, "Les Rameaux" (Faure), orchestral accompaniment arranged by Y. M. Biser, M. P. Zeller; Frühlingslied, "Carl" (Mendelssohn), orchestra; violin solo, "Der Trompeter," "Felix" (Speier), Julius A. Herold; trio, "Go to the one whom I adore" (Costa), Misses Bechtold and Rohrer and Mr. Zellers; cornet solo, "Lizzie Polka" (Hartmann), Y. M. Biser, with orchestra; piano solos, "Irish Diamonds," "Hass sorrow thy young days" and "Young May Moon" (Pape), M. P. Zellers; flute duet, galop, Op. 28, No. 6 (Demersman), Messrs. Hager and Eshleman; "Hochzeitsmarsch" (Mendelssohn), orchestra. Franklin and Marshall College is located at Lancaster, Pa., under the supervision of the Reformed Church. The proceeds of the concert are to go toward buying new instruments.

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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

Monday, March 6.

...Colonel Mapleson's spring season of Italian opera was opened at the Academy of Music this evening, with Thomas' "Mignon," a large audience being in attendance. Miss Minnie Hauk made her first appearance in this city as *Mignon*. The following was the full cast: *Guglielmo*, Signor Campanini; *Lorario*, Signor Del Puente; *Federico*, Mlle. Lelia Lauri; *Laertes*, Signor Rinaldini; *Antonio*, Signor Corsini; *Giaro*, Signor Monti; *Filina*, Mlle. Emma Juch; *Mignon*, Mlle. Minnie Hauk. Miss Hauk obtained quite a fair success in her new rôle, better than might have been anticipated, considering that the part is hardly the most suitable one for her. During the earlier portion of the opera her singing and acting fell flat upon the audience, but later on, in the "Toilet Scene," she improved so much as to obtain very hearty applause. Her rendering of the "Styrienne" was very successful and received an encore. Altogether her performance was a good, but not really superior one. She can never be an ideal *Mignon*. As *Felina*, Mlle. Juch was excellent; her singing of the music calling forth great applause, especially her rendering of the "Ah per stassera," which had to be repeated. The representation was materially enhanced by her presence. Mlle. Lauri made an acceptable *Frederick*. Signor Campanini labored under the disadvantage of being in poor voice, but he managed it so well and acted with such spirit that he gained the hearty sympathy of the audience. Signor Del Puente made the same admirable impression as usual. The orchestra, and even chorus, were both excellent, Signor Arditu conducting the former with his usual care. Mme. Cavallazzi's graceful dancing received hearty applause. The opinions expressed concerning Miss Hauk's personation of *Mignon* are here appended. They differ as usual. The Tribune critic writes: "Every new part which Miss Hauk takes is inevitably compared with her *Carmen*, and while her *Mignon* can never hope to rank with that, there is much in it to be commended. In dramatic ability and in vocalization she showed herself equal to the constantly varying demands of the part, in several instances rousing the house to genuine enthusiasm." The World says: "Last night Minnie Hauk made her first appearance here in *Mignon*, and, let it be acknowledged at once, made an immense success in spite of all predictions to the contrary. Mlle. Hauk has, curiously enough, suffered in this city from the consequences of her extraordinary success in *Carmen*." Becoming identified with the character of the Spanish gypsy, the public would believe her capable of no other impersonation. Her success last night was therefore a surprise to those who have been swayed by the *Carmen* prejudice, and was artistic and genuine." The Times: "Miss Hauk has not invested the part of *Mignon* with fresh interest. The lady's voice was at its best yesterday evening, and it is reasonable to presume that her conception of *Mignon* received as fair an interpretation, both vocally and dramatically, as it ever has received at her hands in the past, or as it is likely to receive in the future. Miss Hauk's singing of *Mignon's* romanza, "Non conosci" ("Kennst du das Land"), was not sufficiently effective to produce more than the mildest manifestations of approval even in an audience in which her friends were largely represented, and her subsequent labors, until the toilet scene was reached, were equally uneventful. In the boudoir scene just mentioned her performance was more commendable, and resulted in a spirited encore." The Herald writes: "Mignon" will hardly prove one of Miss Hauk's most popular characters; for, while her impersonation is excellent in parts, she is not very successful in reproducing the romantic and poetic side of Goethe's heroine, which is, after all, the predominating one. Her *Mignon* is a bright, graceful and attractive young person, miserable enough in the first act, it is true, where she is knocked about by *Giaro*, but without any of the plaintive sadness and melancholy which should form the key-note of her character." The Evening Post says: "Mme. Hauk, who seems to have preserved her rich voice intact during the Western tour of the company, sang with unusual effect and gave color to whatever she was concerned in. Had the other chief singers been equally good, the evening would have been a memorable one."

...The opera given at the Germania Theatre was "Faust," Adelina Patti assuming the rôle of *Margherita*. The following was the full cast: *Margherita*, Mme. A. Patti; *Siebel*, Mlle. Dingeon; *Marta*, Mlle. Montegriffo; *Mephistophele*, Signor Pinto; *Valentino*, Signor Salvati; *Faust*, Signor Nicolini. A very large audience was in attendance, probably the largest that has yet greeted the famous prima donna. As a whole, the *Margherita* of Patti was not a success from a dramatic standpoint, especially if one wished to judge it hypercritically; but vocally it was all that had been expected or could be desired. Patti makes the German artless maiden appear too much a woman of the world—one who has been already dazzled by the vanities of life. The rôle is a difficult one to portray, requiring, as it does, if not the refinements, the artfulness of life to be cast into the background. Simplicity is the chief characteristic needed to give the part

truthfully and effectively. The latter scenes in the opera seemed to be interpreted with the best results, especially the scene of the "apotheosis." Of course, Mme. Patti was accorded the most gratifying reception, and only when she was on the stage was the audience attentive to what was going on. The support was very inferior in some respects. Nicolini was unable to give a good rendering of the rôle of *Faust*, the other artists—Signor Pinto, Mlle. Dingeon and Signor Salvati—doing fairly, however. The chorus and orchestra call for no mention. Of Patti's interpretation of the rôle of *Margherita*, the Tribune says: "Compared with herself on other nights and in other operas, Mme. Patti seemed weighted both by the mechanical and the spiritual contents of the character of *Margherita*, and she moved in it with less ease and repose of manner than is usual with her. The World remarks: "Her *Marguerita* differs in many important respects from the *Margueritas* of tradition. While she is as innocent, artless, pure and unsophisticated as Goethe could have imagined his heroine to be, she is less deliberate in her actions and quicker of apprehension than the ordinary German Madchen is supposed to be." The Times says: "Mme. Patti's delineation of *Faust's* luckless victim yesterday was, as to dramatic import, conventional and colorless. Even a mediocre actress can do something with the church scene, and Mme. Patti did nothing with it. Her acting in the garden scene was wholly artificial. She was happiest in the final incidents of the opera, for, at this stage of events, she abandoned herself to the situation, but even when at her best she was far inferior to her rivals."

...At the Standard Theatre the new comic opera entitled "Claude Duval; or, Love and Larceny" was produced. It was originally given in London last August at the Olympic Theatre. The audience was large and seemed to be pleased with the work. The full cast was as follows: *Claude Duval* (known as Sir Harry Villebois), William T. Carleton; *Charles Lorrimore* (an adherent of Lord Clarendon), L. Cadwallader; *Sir Whiffle Whaffle* (an old beau), A. Wilkinson; *Martin McGruder* (an English squire), William Hamilton; *Captain Harleigh* (Coldstream Guards), J. A. Furey; *Boscatt* (of *Duval's* band), F. Dixon; *Blood-Red Bill* (lieutenant of *Duval's* band), J. H. Ryley; *Constance and Rose* (*McGruder's* nieces), Carrie Burton and Marie Hunter; *Mrs. Betty* (*McGruder's* sister), Jennie Hughes; *Dolly*, Victoria Reynolds; highwaymen, peasants, village maidens, soldiers, pages, guests, &c. The libretto of "Claude Duval" was written by H. P. Stephens, the music by Ed. Solomon, the same gentlemen who jointly produced "Biliee Taylor." The libretto is comparatively weak, and the music generally not much better. The plot of the opera may be thus stated: *Duval's* followers are encamped on Newmarket Heath, and while awaiting the arrival of their chief pass the time in telling the country people's fortunes. During this occupation *Charles Lorrimore*, a partisan of Charles II, and an adherent of Lord Clarendon, rushes upon the scene as a fugitive. He is taken prisoner by *Red Bill*, *Duval's* lieutenant, who, discovering that there is a price on his head, is desirous, together with his companions, of obtaining the reward. *Duval* here enters and unfolds a plan for robbing Milden Hall, owned by a Roundhead, *Martin McGruder*, who is known to have much money therein. *Duval* after this episode, is informed of *Lorrimore's* capture, and the band proposes to obtain the reward offered for him; but *Duval* does not fall in with this idea, and speaks of executing the fugitive himself. *Lorrimore* being brought before *Duval*, a mutual recognition ensues, the former seeing in the latter Sir Henry Villebois, the latter in the former the man who had once saved his life. The cavalier *Lorrimore* tells the highwayman that he has placed his life in peril for the sake of a farewell interview with *Constance*, who had been promised in marriage by her uncle, *McGruder*, to *Sir Whiffle Whaffle*, a foolish baronet. *Constance* is at this time at Milden Hall, formerly owned by the *Lorrimore*s, but which was presented to *McGruder*. *Duval* gallantly espouses the young cavalier's cause. At this time a coach appears in sight, which is naturally stopped. It contains *McGruder*, *Betty* and *Constance*. The ladies plead to be set free, *Duval* agreeing on condition that *Constance* dances with him. Through fear she accepts the offer, and all join in the dance. *Duval* next puts in an appearance at Milden Hall, where sports are being held on the green. *Constance* half recognizes him, but before she has become certain of his identity *Lorrimore* asks her toelope with him. The lovers are disturbed by *Duval*, when *Lorrimore* retires. *Duval* confesses that he loves *Constance*, but is assaulted by *Lorrimore* just as he is in the act of kissing her. The highwayman, learning that his friend is *Constance's* lover, gracefully yields the claim he desired to make, and afterward disguises himself as *Lorrimore*. At this point troops appear, seeking for the young cavalier, when *Duval* gives himself up. The third act opens with the troops again appearing—this time, however, in Milden Hall, when an announcement is made that their prisoner having escaped the hall must be searched. Here *Duval* and *Lorrimore* enter, when the former produces a pardon in blank, which he fills in with the names of *Lorrimore* and himself, and with this the opera is brought to a close." The first act shows "Newmarket Heath," the second "The Village Green of Milden Hall," and the third the "Great Hall of Milden Manor." The stage setting and costumes are rich and will please the most fastidious. There is

very little originality in the music, which constantly suggests other airs long familiar. A few of the best numbers are the following. First of all comes "William's sure to be right," the popular success of the opera, encored and re-encored. After this the duet for *Lorrimore* and *Constance* may be noted, "Across the sea in Normandee," then *Constance's* song, "The Willow and the Lily," which will doubtless attain to great popularity. The choruses are generally good and there are plenty of them. Miss Burton made a success in her rôle, as well as Jennie Hughes. Mr. Carleton created a good impression, and Mr. Ryley may be said to have personified his rôle in an admirable manner. Mr. Cadwallader and Mr. Wilkinson both did fairly well. "Claude Duval" may prove to be a success, but not so great a one as "Patience" or even "Biliee Taylor."

Tuesday, March 7.

The fifth concert of the New York Philharmonic Club was given in Chickering Hall. The programme contained a Concerto by Bach, and a Septette by L. Ritter, of Vassar College, a new work composed expressly for the club. The performers were Richard Arnold and Reinhard Richter, violins; viola, Emil Gramm; violoncello, Charles Werner; double bass, Emanuel Manoly; flutes, F. Rietzel and Eugene Weiner; horn, C. Pieper, and solo pianist, Mme. Agnes Morgan. The programme contained, beside the two pieces mentioned above, Haydn's variations "God Save the Emperor Franz," and Chopin's Ballade in G minor. Bach's Concerto is written for piano, two flutes, two violins, viola, 'cello and double bass; while Dr. Ritter's Serenade is written for two violins, viola, violoncello, double bass, flute and horn. The Serenade is made up of seven sections: A Nocturne (andante), Minuet (allegro moderato), Andante (quasi adagio), Scherzo (vivace), and Finale (introductory adagio, followed by allegro molto). The work was altogether well received. Mrs. Morgan's playing was generally admired, especially in the Ballade and a piece by Rubinstein, called "Kamenoi-Ostrow," No. 22 of Rubinstein's Album of Russian pieces. The club's playing gave general satisfaction. The next concert will serve to bring forth two compositions by Joseph, a quintet by Spohr, and an octet by Mendelssohn.

Wednesday, March 8.

At the Academy of Music a large audience witnessed the opera of "Les Huguenots," performed by the Mapleson troupe. The cast was as follows: *Raoul de Nangis*, Signor Ravelli; *Count de Saint Bris*, Signor Galassi; *Count de Nevers*, Signor Del Puente; *Maurevert*, Signor Monti; *De Cosse*, Signor Biletti; *Tavannes*, Signor Rinaldini; *De Rets*, Signor Costa; *Meru*, Signor Corsini; *Marcel*, Signor Novara; *Urban*, Mlle. Lauri; *Marguerite de Valois*, Mlle. Vachot; *A Lady of Honor*, Mlle. Valerga; *Valentina*, Mlle. Rossini. The performance, as a whole, was exceptionally good, the chorus and orchestra meriting special commendation. The costumes and stage setting were effective. Signor Ravelli, although he sang parts of the opera well, was not a strong *Raoul*. He cannot act the part as needed. Mlle. Vachot looked her part and acted it with intelligence, but her singing was often false and unsatisfactory. Mlle. Rossini was altogether a good *Valentina*, and in some parts of the opera was really dramatic and intensely effective. She failed occasionally where the finer touches were required. Galassi, Del Puente, Novara and Mlle. Lauri were all excellent in their respective rôles, the latter doing very well. Signor Arditu conducted with care and precision, and Mme. Cavallazzi's dancing evoked admiration and hearty applause.

...The first public rehearsal for the fifth concert of the Philharmonic Society of Brooklyn was held in the afternoon at the Academy of Music in that city. The audience was quite large. The programme was as follows: Symphony, E flat (Mozart); Cavatina, "Euryanthe" (Weber), E. Aline Osgood; Concerto No. 4 (Rubinstein), George Magrath; Supplementary movement, "Ocean Symphony" (Rubinstein); Selections, Act 2, "Tannhäuser" (Wagner), Mrs. Osgood; Overture, "Genoveva" (Schumann). The supplementary movement to the "Ocean Symphony," by Rubinstein, is descriptive enough, but otherwise of little musical value. It was well played. The Mozart symphony was the gem of the concert, its interpretation being all that could be desired. The Schumann overture does not readily appeal to a mixed audience. Mrs. Osgood's singing in her two selections was refined, but she needs more power to make her renderings truly effective and colorful. Mr. Magrath played the "Concerto" altogether extremely well, but it is a somewhat too heavy a work for him yet to appear in before the public. A less ambitious selection would have been acceptable. Theodore Thomas directed.

...A concert took place in Chickering Hall given by Blanche Roosevelt, assisted by Signor Montegriffo, tenor; Signor Lencioni, basso; Carlos Haselbrink, violinist; W. Russel Case, pianist, and Charles E. Pratt, accompanist. The audience was large. Miss Roosevelt sang "Bel Raggio" from "Semiramide," after which she was recalled and presented with some beautiful bouquets. Later in the evening she gave Benedict's ballad, "The bird that came in spring." The other performers were all worthy of praise, especially Mr. Haselbrink. Mr. Case gave his piano solos with taste and delicacy. The concert was successful and enjoyable.

(Continued on page 127.)



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THERE is a scarcity of compositions for piano and violoncello, and even those written for these instruments by recognized masters are not the equal of their other works. For this an adequate cause must exist, but it is not easily definable. With regard to works written for the violin and piano, the case is very different, for they exhibit inspiration of a high order, a fact that can hardly be set down to aught else than the difference in the instruments. The composer has yet to appear who shall gain a world-wide reputation for classical compositions for violoncello and piano. A dozen works of this character would still leave the repertoire in this particular direction scarce enough. Composers nowadays love to work with masses of instruments, where color can be laid on as thickly as taste suggests.

THE piano stool is undoubtedly a very common article of furniture, yet few are met with that give complete satisfaction. There have been patents taken out upon stools, and no doubt will be in the future, but not until very recently have these necessary articles been made comfortable. A stool with a spring back put upon the market some time ago cannot be said to have solved the problem. The old stool raised by means of a screw is generally as unsteady as it should be otherwise. On account of the difficulty experienced with stools in general and in particular, the best artists prefer to use a common ordinary solid chair, which is at least firm and roomy enough. Improvements are being steadily made in stools every year, but when shall we have before us one that is perfect and satisfactory?

ORGANIZATIONS for the purpose of attaining high artistic achievements are to be commended. What cannot well be accomplished single-handed is possible by concerted action. In all organizations a necessary virtue in the members is a willingness to occupy subordinate positions—in fact, to play second fiddle. No organization can wield any large influence that aims to glorify a single man, or even powerful clique. Organizations that do not have a general influence are only narrow social clubs, from which great movements never take their rise. Even a trade organization must be far-reaching in its scope, otherwise it will sooner or later annul what it would thrust upon the world at large. In private life restriction is as admirable as condemnable in public enterprises. Lofty aims are well enough, but if not carried out broadly burlesque themselves.

MINOR TOPICS.

A TEACHER in Glasgow professes to work wonders with his pupils—by no means a novel claim. Everywhere there are teachers who believe that they can teach as much in three months as any other would do in thrice that time. Any teacher of the violin, piano or organ feels very confident that he has pupils under his tuition who can learn more in three months than others would do in a year—in short, who can “knock spots” out of any other scholar under any other master. Such assertions are harmless and amusing, and serve to display a gift for “blowing,” which borders on the imbecile. Blow

away, gentlemen educators of the human ear; the result will be all the same in the end.

THE training of “conductors” has at last been undertaken at Trinity College, London. Why this most important instruction should have been hitherto so neglected is a matter for surprise, to say the least. Although “conductors,” like poets, may be born, not made, yet in order to fill the position with anything like the necessary technical accuracy, much study and practice is needed. A definite method of directing can be taught, and when this has been acquired, an unusually gifted man can go beyond its boundaries. But to begin to conduct without precise ideas is to wander on in the twilight of mystery, and to cause results of the most unexpected and sad character. Too few composers are able to direct intelligently their own works.

“PATIENCE” is yet running at the Standard Theatre, sharing the week with “Claude Duval.” The title rôle is now sustained by Janet Edmondson, who makes a charming *Patience*, remarkable for grace and delicacy of acting and sweetness of voice. It may be objected that her impersonation is too refined for the part of a milkmaid, but it must be remembered that “Patience” is an aesthetic extravaganza, and to be ridiculous in the extreme it must be most pointed in its contrast with every-day reality. But, as we have said, Miss Edmondson acts and sings the part excellently, and as an *ingénue* in the art of love-making and captivation is a decided success. The management has done well in thus strengthening the attraction which has so long claimed public attention. W. T. Carleton fills the part of *Gravesnor* with his usual dignity, elegance and absurdity. J. H. Ryley, as *Bunthorne*, continues to deserve all that can be said in praise of his acting, and the other parts are supported by the ladies and gentlemen who are so well and favorably known to the public.

MME. MARA knew what she was talking about when she advocated teaching all singers to play somewhat on the violin. “For,” said she, “instead of perpetually telling your pupils, you are flat, or you are sharp, you can in a moment indicate the precise amount of their error, by means of the finger upon the string.” In this expression the necessity of being able to distinguish smaller intervals than half a tone is dwelt upon. The human voice, like the violin string, is capable of producing the slightest elevation or depression of a tone; hence the importance of a singer partly practising with the violin in lieu of the piano. The perception of close intervals is a gift, no doubt, but with due care and cultivation any one who aims to be a singer at all can improve a defective ear. And the greatest aid to this is a stringed instrument played by a bow.

Italo Campanini.

THE favorite tenor and accomplished gentleman whose portrait graces the first page of THE COURIER this week has a right of citizenship in this Western hemisphere, if the feelings of his friends in this country—and he has only friends in America—are to be considered.

Italo Campanini was born in Parma, Italy, in 1846, and made his first eventful mark in history at the age of fourteen, when he joined the Garibaldian army, in which he served with gallantry, being thrice wounded before Capua. His introduction to artistic life occurred about two years after his discharge from military service, and was brought about by the fact that a local musician and composer heard him when singing with a party of friends, and was attracted by the strength and purity of his voice. This musician was Dall’Argini, under whom Campanini studied for a time. He was next admitted as a free pupil at the Parma Conservatory of Music, the directors of that institution at once admitting him to its privileges upon hearing him sing.

After a while he obtained an engagement to sing small parts in a local theatre. Then he was cast for the rôle of the *Notary* in “La Sonnambula,” but he was taken with stage fright, and thereby made a lamentable failure. The audience jeered, but he shook his fist at it and shouted, “He laughs best who laughs last.” Of course, he lost his engagement; but a few nights later he sang in “Il Trovatore” at a suburban theatre with so much success that he saved the management from impending ruin. He was sick, however, of Parma, and he accepted an offer from a Russian manager for a five years’ engagement in a traveling company, at about eighty cents a day—say \$24 per month. He traveled over a large part of Russia, but met with no great success. At Jassy a revolt put a sudden end to the engagement of his troupe, the manager decamped, and the singers were left to take care of themselves, and Campanini was left to his own resources, but reached Novgorod, where he joined another troupe.

In 1869 he returned to Italy, and at Milan placed himself under the tuition of Francisco Lamperti. After more than a year’s study he was engaged to sing first tenor rôle at La Scala, and on his first appearance made a great success in “Faust.” From that time forward his career has been an uninterrupted series of successes. He sang for the first time in London in 1872, and in the fall of 1873 for the first time in New York. As a member of Her Majesty’s Opera Company, under the direction of Colonel Mapleson, his career is too well known for further remark.

Music in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, March 9, 1882.

THE Apollo Club gave a Männerchor concert on Thursday evening, March 2, at Central Music Hall. Emily Winant was the vocalist, and made a fine impression, being heartily encored after each of her selections. To the first she responded with a pretty ballad, to the second with the “Lost Chord,” accompanied in a masterly manner by W. C. Seeböck upon the piano, and Harrison M. Wild upon the great organ. Theresa Carreño did not appear, being detained, it was said, by illness up in Iowa somewhere. Mrs. De Roode-Rice took her place. The club sang charmingly. It is certainly by far the best male chorus we have, and is not likely to be approached by any other at present. Miss Butler sang a concerted number with chorus. The accompaniments of Messrs. Seeböck and Wild were together the most artistic I have heard in a long time. It is to be regretted that Mr. Seeböck did not furnish a piano solo, as his playing is always delightful. Mr. Wild opened the concert with a masterly rendition of Krebs’ concert fugue in G. The ease and steadiness with which he plays the most difficult works are remarkable. Chas. Barnes (tenor) and W. H. Clark (basso) gave the solos in Buck’s “King Olaf’s Christmas,” the latter carrying off the honors. Goldbeck’s “Three Fishers,” written for the Apollo Club, was repeated by request and encored, in response to which the last two verses were given again. In Fromm’s “Henry the Fowler,” the quartet parts were given by Messrs. Delamere, Otis, Tyley and Sprague.

Four lectures on the physiology of the vocal organs and their relation to singing and teaching are to be given by Prof. Roswell Park, M. D., under the auspices of the Chicago Musical College, beginning to-morrow evening.

The new Philharmonic Society, under the direction of A. Liesegang, gives its first orchestral concert next Wednesday.

The eighty-sixth pupils’ matinée of the Hershey School of Musical Art took place this afternoon, with a choice programme of vocal and instrumental selections.

Mass rehearsals of the Festival Chorus are to be held every week hereafter.

Joseffy has given two performances here within a week, both of which were remarkably well attended, Central Music Hall being nearly filled on each occasion. Miss Bellini was well received. At the second concert Miss Baker assisted her in a duet, which was coldly received, though through no fault of the former. Mr. Joseffy was most heartily received, and made a deep impression. His playing was fully up to his usual standard. For exquisite technical finish he is certainly unrivaled at the present day, and it would be unfair to demand of him the colossal strength and broad conceptions of a Rubinstein, or the philosophic interpretations of a Von Bülow. Rarely, indeed, can all gifts be found united in one and the same individual. Last evening he played (with Mr. Bosco-vitz at the first piano) Reinecke’s impromptu on themes from Schumann’s “Manfred” for two pianos. Both gave their parts with great unity of conception and a remarkable degree of finish, and were recalled at the close. Altogether this performance was one of the most enjoyable I have heard in a long time.

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BOSTON EXPORTS FOR THE WEEK ENDED MARCH 3, 1882

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
Br. Poss. in Africa, &c.	14	\$579	..	..	..	\$86
England	47	4,425	..	..	680	2,300
Br. Poss. in Australia.	42	3,030	..	..	..	..
Totals.....	103	\$8,034	..	..	657	\$2,356

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED MARCH 3, 1882.

Musical instruments..... value, \$1,429

MUSIC AND THE DRAMA IN NEW YORK.

Thursday, March 9.

....Adelina Patti appeared in the well-worn opera "Il Trovatore" at the Germania Theatre. The cast selected was as follows: *Leonora*, Adelina Patti; *Azucena*, Florence Rice-Knox; *Inez*, Mlle. Montegriffo; *Il Conte di Luna*, Signor Salvati; *Ferrando*, Signor Pinto; *Manrico*, Signor Nicolini. At first the large audience seemed inclined to receive the eminent prima donna in stately silence, but toward the end of the work it became enthusiastic. Patti's *Leonora* is not a really great creation, and although her singing is always perfection, her acting sometimes lacks faithfulness and intensity. In some scenes she stood out magnificently, but, as was asserted before, these were in the latter part of the opera. The "Vivra" and final scene created the deepest impression of any and brought the work to a masterly and effective conclusion. Signor Nicolini seemed to do better in the rôle of *Manrico* than in any other part he has hitherto attempted. He sang better in tune and put a little life into the action. His "Di quella pira" was encored. As *Azucena*, Florence Rice-Knox was only moderate. She sang part of her music well, but her acting—well, it was no acting at all. Signor Salvati and Signor Pinto were only fair in their respective rôles. The chorus and orchestra were inadequate to the occasion, although Signor D'Auria conducted with more than usual intelligence. The stage-setting was far better than in the former works presented. As usual, the papers express various opinions with regard to Mme. Patti.

....A concert was given in Steinway Hall, under the auspices of the Society of Ethical Culture, in aid of the charities connected with the society. Dr. Damrosch conducted a fair-sized orchestra, while the soloists were Michael Banner, the boy violinist, and Anna Drasdil, contralto. A good audience was in attendance, notwithstanding the rain. The concert proved a success artistically, and must have pleased those who were interested in it financially.

....The second organ and harp recital of Maud Morgan and G. W. Morgan was given in Chickering Hall in the afternoon, but on account of unpropitious weather the audience was small. Miss Morgan rendered pieces by J. Thomas and Alvars, a "Study in Imitation of the Mandolin," and a "Danse des Fées," being by the former composer. Miss Jennie Owens, soprano, was the vocalist, and gave Dudley Buck's "Ave Maria," and Mendelssohn's "Cradle Song." Mr. Morgan's pieces were by Bach, Guilmant, &c.

Friday, March 10.

....The opera performed at the Academy of Music was Beethoven's "Fidelio," with the following cast: *Florestano*, Signor Ravelli; *Don Pizarro*, Signor Galassi; *Rocco*, Signor Novara; *Il Ministro*, Signor Costa; *Jaqino*, Signor Rinaldini; *Marcellina*, Emma Juch; *Leonora* (*Fidelio*), Mlle. Dorani. The house was full and received the opera with much enthusiasm. It has not been performed in this city for some years, hence the interest excited in musicians to hear it again. Mlle. Dorani (the stage name of Dora Henningsen), assumed a part for which she lacks experience. Her singing, at the most, may be said to have been moderately good, but her acting was weak. Naturally enough, Beethoven's music requires the highest gifts in those who would interpret it, and that a mere beginner should undertake it and not fail is hardly to be expected. In other rôles Mlle. Dorani may obtain a good share of success, but as *Leonora* in Beethoven's "Fidelio," the chances are greatly against her ever doing it justice. In the dramatic scenes she was more or less weak, although she has a fine presence. Her voice is capable of being developed and made thoroughly impressive, and this is her foundation for her future operatic career. Galassi filled his part with remarkable skill and effect; in fact, it was the rôle of the evening, and won him hearty recognition. Miss Juch gave a charming and graceful interpretation of the part assigned her during the whole evening, strengthening the good opinion already formed of her. Signor Ravelli was a flat *Florestan*. He displayed no energy or dramatic force, and never rose to the occasion once. He sang nicely, but without vim. It was a tame and weak rendering of a dramatically and musically strong part. Novara and Rinaldini were both fair, while the male chorus sang some parts well and others far from well. The orchestra was admirably led by Arditi, and contributed toward the enjoyment of the evening. With regard to the *débutante*, Mlle. Dorani, the *Herald* says: "She has a soprano voice of excellent quality, and she seems to possess good taste, feeling and artistic instinct; but beyond these she has not much as yet. Her vocalization is defective, and at present she sings more like a promising amateur than an artist. That she is promising there is no doubt, but she ought to be studying under a good master, not singing in public. As for dramatic experience she has simply none. Under the circumstances it was not to her discredit that she did not make much of such a trying rôle as that of *Leonora*. But it is none the less true that she was greatly overweighted with it, and that the opera suffered in consequence." The *Tribune* writes of her: "The talents which she displayed were not in the line of acting but entirely in that of the music. Here, too, that which was most commendable was the natural gift of a voice in itself musical, and of quality and calibre capable of development to a high degree of effectiveness. Plainly the music of

Leonora is yet beyond her capacity. The dramatic element—which is its most persistent characteristic—rested upon her like an incubus and stifled, in the trying moments, the good qualities which showed themselves during the quieter, more lyric portions of the opera." The *Times* has it that "Mlle. Dorani has a good natural voice of moderate power and sings with discretion, but she lacks inspiration and the dramatic, declamatory style absolutely essential in the interpretation of the music. In this respect she failed to give satisfaction, though her earnestness and evident conscientious efforts won sympathy from those who knew that she had undertaken a task beyond her powers. The duo with *Rocco* in the first act, 'Nell'opra triste,' was the best part of her work. The prison scene, with its grand opportunities for an actress and a singer, was only tamely given, and had nothing of the pathos which it is only natural to expect." The *World* says: "With many natural advantages for her undertaking—a fine heroic appearance, almost masculine in proportions and with a strongly marked individuality in feature—she also has two other great and necessary qualifications for an operatic singer, namely, a good voice and high musical cultivation; but it must be confessed that there was still much lacking in her assumption. Her voice is sympathetic and powerful, but it is not powerful enough. The great aria, 'A qual furor,' and prayer, 'O Tu, la cui dolce possanza,' in the first act, were given with feeling, but with insufficient dramatic force and with a conspicuous deficiency of vocal finish. And in the second act, in the scene beginning 'Gran Dio è desso!' there were vocal and dramatic weaknesses enough to stamp her performance as amateurish. In the delicious canon-quartet in the first act Mlle. Dorani was admirable, and in the trio in the second act between *Rocco*, *Leonora* and *Fernando*, she was grand, as indeed she was in all the concerted music, except the duet, 'Di stin, destin, o mai felice,' in which her vocal powers seemed to have become exhausted."

....The public rehearsal of the fifth concert of the Philharmonic Society of New York was given in the Academy of Music, the attendance being quite large. The programme included the following numbers: Overture, "Genoveva," Schumann; selections, "Das Rheingold," Wagner; Symphony No. 5 (C minor), Beethoven. The vocalists rendering the "Rheingold" selections were Miss Schell, Miss Wurmb, Miss Henne, and Messrs. Toedt, Steins and Remmertz. The music was listened to with the closest attention.

....The "Royal Hand-Bell Ringers and Glee Men of England" gave a concert in Steinway Hall, which was well attended and enjoyed. The performers were Messrs. Miller, H. Havart, W. J. Havart, Williams and Pritchard. The "Turkish Patrol" produced a good effect, as well as Handel's "Harmonious Blacksmith," with variations, and the "Blue Bells of Scotland." The glee singing was not so successful as the performances on the bells.

Saturday, March 11.

....At the matinée performance at the Academy of Music "Carmen" was represented with the following efficient cast: *Don José*, Signor Campanini; *Escamillo*, Signor Del Puente; *Il Dancairo*, Signor Rinaldini; *Il Remendado*, Signor Corsini; *Zuniga*, Signor Monti; *Morales*, Signor Moro; *Michael*, Mlle. Dotti; *Paquita*, Mlle. Valerga; *Mercedes*, Mme. Kalas; *Carmen*, Minnie Hauk. The opera has been so often heard in New York that scarcely any comment is necessary here. With the exception of one or two weak impersonations, the rendering was one of the very best that has ever been given in the city. The soloists, chorus and orchestra were alike admirable, and this having been said all has been said that need be.

....The fifth concert of the Philharmonic Society was given in the evening at the Academy of Music. The programme was as follows: Overture, "Genoveva," Schumann; selections from "The Rheingold," Wagner; 1. Prelude and scene in the depths of the Rhine between the *Rheindäuglers* and *Alberich*, ending with the beginning of Scene II. before Walhalla; 2. Fragment, Loge's Tidings; 3. Grand closing scene; Symphony No. 5, C minor, op. 67, Beethoven. The orchestra, numbering some one hundred and twenty-five performers, gave a careful rendering of Schumann's charming overture and a memorable interpretation of Beethoven's "Fifth Symphony." With regard to the conception of the first movement some difference of opinion may be expressed, especially regarding the slow speed of the opening passage, &c.; but, aside from this, the general execution of the work merited all praise. The little bit of recitative for the oboe, in the middle of the movement or thereabouts, was beautifully played. With regard to the "Rheingold" selections it may be said that the orchestral portion was as finely executed as the vocal part poorly delivered. Only Mr. Remmertz and Miss Henne did justice to the music. Miss Schell, however, gave some phrases now and then effectively. The opening "Prelude" lost much of its effect from the arpeggio figure being covered by the sustained notes of the wind instruments, and not until the first violin took up the figure could the idea of the prelude be distinctly caught. Either the strings should have played louder from the beginning or the wind instruments should have been considerably toned down. On account of this not being done the music produced a most monotonous effect. It is questionable whether excerpts from operatic works such as Wagner's should find a place on symphony concerts, but to discuss this question

here would lead too far from the notice now only in view. Mr. Thomas deserves high praise for his strong handling of the large force of instrumentalists under his hand. The players merited the heartiest applause for their unexceptionally fine work during the evening.

....The Stock Exchange Glee Club gave a private concert at Chickering Hall. This glee club is composed of the following named members: M. K. Hamilton, W. K. Shelton, Jr.; Frank Work, Jr.; Fellowes Davis, Philip W. Harding, W. V. Carolin, R. W. Shack, D. Chauacy, Joel Parker, Rudolph Parker, George R. Sheldon, A. G. Wood, W. E. Strong, Walter S. Gurnee, Jr., R. H. Halstead, and George S. Aiken (conductor). An excellent programme was generally well interpreted, the assisting artists being Lena Little, Master Bamer and Max Liebling. A large and fashionable audience was in attendance. Most of the selections had to be repeated.

Sunday, March 12.

....The usual Sunday evening concert took place at Koster and Bial's Concert Hall. The performers, besides "The Ladies' Philharmonic," were Mlle. Koenig, soprano; Miss May Livingston, dubbed "an English chanteuse;" Mr. Frische, a gifted mimic; Mr. Shukowsky, a fair bass singer, and Adolphe William Kirschner, a musical comedian. The latter was a new comer, and as such the novelty of the occasion. He gave what was called "a comic eccentric concert," in which he showed up in a number of character changes and played on a number of instruments. Altogether his performance was only mediocre and not especially amusing.

....A musical and literary entertainment, including a lecture on "The Talmud," by the Rev. E. B. M. Browne, took place in Chickering Hall. Piano solos were played by Jesse Baer, only ten years old. Misses Ertheiler and Roberts and E. J. Stark sang, the cornet was played by Mr. Robinson, the violin by Carl Lanzer, and the xylophone by Mr. Nussbaum. Recitations were given by S. A. Emanuel.

DRAMATIC.

Monday, March 6.

....Mr. Boucicault's new Irish drama, entitled "Suil-a-Mor," was produced at Booth's Theatre, and achieved a great success. The cast is made up as follows: Michael O'Dowd, Dioni Boucicault; Bertie Talboys, Henry Lee; Mike O'Dowd, Ogden Stevens; Colonel Muldoon, T. W. Ford; Lord Ossidev, James T. Galloway; Lord Barronmore, P. W. Coolidge; Ramsey Leake, E. M. Holland; Chalker, Sol. Smith; Wilcox, J. H. Ring; Mr. Daly, Robert Archer; Barney, J. J. Williams; Mat, W. F. Falls; Sligo Dan, George D. R. Mackey; Morricey, Henry A. Clark; Lady Rose Lawless, Helen Tracy; Mrs. O'Dowd, Lizzie Anderson; Kitty, Pearl Eytting; Mrs. Dudley Fowler, Minnie E. Upham; Molly, Hattie Treville, Sheekah, Henrietta Wallace; Maud, Annie Vollar. The story in brief is thus told in the *Herald*: "In the first act we see young Michael O'Dowd (Mr. Stevens) in London, the prodigal son of a rich and illiterate Galway farmer (Mr. Boucicault). He is over head and ears in debt and is in love with a rich young widow—Lady Lawless (Miss Tracy)—to whom he has been introduced as a Mr. Percy Walsingham—having concealed his family name, of which he is ashamed. His father and sister, anxious to see him "among the quality," meet him at a garden party at *Lady Lawless'*, where they give him what they imagine will be a pleasant surprise by appearing among the guests and announcing who they are. But *Lady Lawless* silences the laughter of her fashionable friends by taking by the hand the old father of the man she loves. In act second we see "the O'Dowd at Home" in Galway, where his son is standing for the county. The son is about to be arrested on a false charge of having forged his father's name to bills for £30,000, and the generous parent saves him from prison by acknowledging the signature as his own and forfeiting his homestead, Suil-a-Mor, and impoverishing himself. In act third we see the now white-haired old father, with his wife, trudging the streets of Galway selling fish; but the money lenders who are occupants of Suil-a-Mor are boycotted in the neighborhood and cannot get even food. The son has gone abroad to make his fortune and is supposed to have been drowned, but returns in this act with enough "health, wealth and happiness" to redeem the old home, reinstate the O'Dowd, and marry *Lady Lawless*." The drama does not open effectively, but become absorbingly interesting until the close of the second act, after which the interest begins to gradually subside.

....At Niblo's Garden, George Fawcett Rowe appeared in his well-known impersonation of *Mr. Micawber*, in "Little Em'ly." He had his usual success, acting his part with infinite spirit and humor, and with that peculiar eccentricity so needed in order to give a true impersonation of the rôle. His chief quality is that he does not overdo the part, whereby he saves it from degenerating into burlesque. His support was, on the whole, acceptable, especially so Mr. Pratt, who makes an excellent *Uriah Heep*. Miss Stuart was also successful in the rôle assigned to her. Miss Nettie Guion gave an acceptable rendering to the title-rôle. The scenery was fine in two or three instances. The following was the full cast: *Mr. Micawber*, George F. Rowe; *Daniel*, George Farren; *Ham*, Clinton Hall; *David Copperfield*, Ed. Wodiska; *Steerforth*, Julian Magnus; *Traddles*, Frank Crane; *Mr. Wickfield*, J. Griffith; *Uriah Heep*, H. Pratt; *Bailiffs*, Crouch

and Johnson; *Em'y*, Netta Guion; *Martha*, Etelka Wardell; *Betsy Trotwood*, Ray Alexander; *Rosa Derville*, Emma Wilmot; *Agnes Wickfield*, D'Arvini; *Peggy Barkis*, Alice Williams; *Mrs. Micawber*, Mary Stuart; *Mrs. Gummidge*, Kitty Parker; *Clara*, Belle Brown.

...."Richelieu," with Lawrence Barrett, was the attraction at the Fifth Avenue Theatre. He acted the title rôle with much dramatic force, although weak spots were observable throughout the play. Mr. James and Miss Wainwright were both good. The following was the full cast: *Cardinal Richelieu*, Lawrence Barrett; *King Louis XIII.*, F. C. Mosley; *Count de Baradas*, Frederic Bock; *Adrian de Manprat*, Louis James; *Duke of Orleans*, Charles Rolfe; *Father Joseph*, B. G. Rogers; *Sieur de Beringhen*, Charles Plunkett; *Huguet*, J. W. Thompson; *Captain of Guard*, George Harris; *Clermont*, Charles Hawthorne; *François*, Otis Skinner; *First Secretary*, Albert Riddle; *Second Secretary*, G. Davidson; *Third Secretary*, L. Brown; *Julie de Mortimer*, Marie Wainwright; *Marion de Lorme*, Clara Flagg.

...."All the Rage" was the play produced at the Windsor Theatre, the house being fair and enjoying the interpretation hugely.

....Maggie Mitchell in the "Pearl of Savoy" was the attraction at the Grand Opera House. It served to open her second week's engagement brilliantly. As *Marie* Miss Mitchell gave her usual satisfactory impersonation. She was tolerably well supported, and the house, if not large, was enthusiastic. The full cast is here given: *Marie*, Maggie Mitchell; *Louatalet*, L. R. Shewell; *Pierrot*, Julian Mitchell; *Commander*, W. H. Burton; *Arthur*, Rufus Scott; *Priest*, Albert Roberts; *Larouge*, J. B. Bradford; *Laflleur*, C. Edwards; *Jacquot*, C. George; *Charlot*, Charles Barnes; *Duke d'Elbe*, J. H. Redding; *Margaret*, Laura LeClair; *Chouchan*, Carrie Wyatt; *Marchioness*, Mrs. D. B. Van Deren; *Annette*, Marie Henley; *Susette*, Helene Tweed; *Mariette*, Elsie Cohen.

....At the Brooklyn Park Theatre Milton Nobles and his company appeared in "Interviews; or, Bright Bohemia," the audience being fairly large and good humored. The acting was generally good, that of Mr. Noble's especially.

....The Madison Square Theatre Company produced "The Professor" at Haverly's Brooklyn Theatre. W. H. Gillette played the title rôle and brought out all the peculiarities characteristic of it. He was loudly applauded. The support was quite creditable and the stage setting was handsome.

Tuesday, March 7.

....At Haverly's Fifth Avenue Theatre, Mr. Barrett and his company gave "Julius Caesar" before an average audience. Mr. Barrett's personation of the impetuous *Cassius* was as effective and excellent as ever, and he proved again that it is one of his best rôles. Throughout the play he vividly portrayed the character of the Roman, and achieved a true success. The support afforded by his company was generally good, especially the *Brutus* of Louis James. Behold the full cast: *Caius Cassius*, Lawrence Barrett; *Marcus Brutus*, Louis James; *Mark Anthony*, Frederic Bock; *Julius Caesar*, Otis Skinner; *Publius Casca*, B. G. Rogers; *Trebonius*, M. C. Francis; *Octavius Caesar*, F. C. Mosley; *Decius Brutus*, J. W. Thompson; *Cinna*, Charles Hawthorne; *Popilius Lena*, C. Woodward; *Soothsayer*, H. T. Charles; *Metellus Cimber*, Albert Riddle; *Servius*, G. Davidson; *Lucius*, Addie Plunkett; *Pindarus*, Charles Rolfe; *First citizen*, George Harris; *Second citizen*, Charles Plunkett; *Portia*, wife to *Brutus*, Maria Wainwright; *Calphurnia*, wife to *Caesar*, Clara Flagg.

....At the Germania Theatre "Feehaende" was given, a German translation of Scribe and Legonné's comedy, "Les Doigts de Fée." Fräulein Franziska took the rôle of *Hélène*, and gave a spirited, light and graceful representation of it, displaying the true comedy spirit. Her support was in the main excellent. The play is bright and interesting throughout. The following was the cast: *The Countess Lesnere*, Miss Berg; *The Count*, Mr. Fischer; *Tristan*, Mr. Meery; *Bertha*, Miss Necker; *Hélène*, Franziska Ellmenreich; *Richard de Kerbriand*, Mr. Sauer; *The Marquise de Meneville*, Miss Wainwright; *The Duke of Penn-Marr*, Mr. Reinau; *Mme. de Berny*, Miss Bensberg; *Josephine*, Miss Umlauf; *Corinne*, Miss Wagner; *Esther*, Miss Walter; *Jean*, Mr. Wachsner; *The Count's Valet*, Mr. Blumenthal.

...."Joshua Whitcomb" was presented at the Novelty Theatre, Williamsburg, with Denman Thompson in the title rôle, a play with which his name is thoroughly identified. The audience was large, and seemed to appreciate the efforts of the chief actor and his supporters to amuse them.

Wednesday, March 8.

....At the Fifth Avenue Theatre Mr. Barrett and his company gave "Harebell; or, The Man o' Airlie," with the following cast: *James Harebell, the Man o' Airlie*, Lawrence Barrett; *Lord Steelman*, B. G. Rogers; *George Brandon*, Frederick Bock; *Sir Gerald Hope*, Otis Skinner; *Robert Harebell*, Charles Hawthorne; *Saunders*, Charles Plunkett; *Servant*, G. Davidson; *First Peasant*, J. W. Thompson; *Second Peasant*, Charles Rolfe; *Kate Steelman*, Marie Wainwright; *Mary Harebell*, Addie Plunkett. Mr. Barrett's acting was forcible throughout, but particularly in the latter part of the play. He portrays with remarkable power the various emotions demanded by the passing scene, and keeps the audience enthralled until the very end of the painful drama. His support was generally excellent, especially so

Charles Plunkett's delineation of *Saunders*, a Scotch character.

....At the Grand Opera House Maggie Mitchell acted in "The Little Savage." The cast embraced the following actors and actresses: *Cora, the Little Savage*, Maggie Mitchell; *Commandant Enguerand de Deadleaves*, L. R. Sewell; *Leon*, R. Fulton Russell; *Baron de Courteville*, W. H. Burton; *Derville*, Rufus Scott; *Jean Feron*, Julian Mitchell; *Victor Feron*, J. H. Redding; *Gaspard*, Albert Roberts; *Overseer*, George Carlisle; *Bamboo*, J. R. Bradford; *Boucard*, C. Edwards; *Clairette*, Carrie Wyatt; *Louise*, Marie Henley. A good house witnessed the performance with evident enjoyment, as the *Cora* is one of this favorite actress' best impersonations.

Thursday, March 9.

....At the Thalia Theatre a new drama was produced entitled "Tania," written by S. E. Schevitesh. The cast embraced the following artists: *Count Alexander Namiroff*, Mr. Kierschner; *Andre Dolgorsky*, Mr. Bollmann; *Schindroff*, Mr. Link; *Gregor*, Mr. Bassermann; *Maria Petrovna*, Mrs. Versing-Hauptmann; *Tania*, Katharina Schratt; *Father Cyril*, K. Meyer; *Iwanuscka*, Mr. Schminke-Herrmann; *Matwejoff*, Mr. Stubel; *Mother Thekla*, Miss Jules. The story of the play runs as follows: *Tania*, a peasant girl on the estate of *Count Alexander Namiroff*, is in love with *Gregor*, a peasant. *Count Namiroff* intrudes upon *Tania*, just after *Gregor* has left her with the promise that she will be his wife, and makes violent love to her. *Tania* repulses the *Count*, and as he attempts to kiss her *Gregor* appears and tells the *Count* with an axe. The *Count* then bribes *Schindroff*, a chief of police, to abduct *Gregor*. This the chief succeeds in doing not long after *Tania* and *Gregor* have been wedded in the forest by *Father Cyril*, the priest of the village. *Gregor* is taken to St. Petersburg, where he is enlisted as a soldier, and *Schindroff* threatens *Tania* with the persecution of *Gregor* if she does not keep her marriage secret. A child is born to *Tania*, and the villagers, not knowing of her marriage, summon a "Court of Virtue" according to Russian custom. *Tania* dare not admit her marriage, and she is shown a letter purporting to be from *Gregor* (all his letters to her having been intercepted by *Schindroff*), in which he denies that he was married to her. *Tania* is then ordered to leave the village. In despair she attempts to drown herself, but is prevented by *Count Namiroff*. The *Count* persuades her to go with him to St. Petersburg, where she becomes a famous singer. *Gregor* enters the foyer of the theatre and recognizes her voice, and when she re-enters the foyer upbraids her with her falsity. During the explanation that follows, the *Count* enters and *Gregor* threatens the *Count* that he will drown him in his own blood. He is seized by the police and borne away. The Turco-Russian war is raging, and *Tania* becomes a Sister of Mercy with the army. On the battle-field of Plevna she meets *Father Cyril* and recounts to him the story of *Gregor*'s trial and acquittal. As she leaves the scene the *Count* comes on and is soon followed by *Gregor*, with a dispatch. There is a stormy interview, and as *Gregor* leaves the scene a shot is heard. *Tania* has been accidentally wounded and dies in *Gregor*'s arms." The piece is stronger in a literary than dramatic sense, but is well conceived—the plot effectively developed. Herr Bassermann's acting was very fine, especially in the two last acts, although here and there parts were overdone. Miss Schratt played her rôle in a manner worthy of great praise. The other parts were more than usually well filled.

Friday, March 10.

....At the Fifth Avenue Theatre Mr. Barrett appeared in two pieces, "The Merchant of Venice" and "David Garrick." The audience was very large and gave the actor a hearty reception. Mr. Barrett's *Shylock* is one of his original and strong rôles, while his *Garrick* may be described as refined and true to the character of the man. Miss Wainright acted *Portia* and *Ado* in the respective comedies, the latter better than the former. Mr. Plunkett's *Squire Chiv* and his *Bassanio* were entitled to great praise. The full cast of "The Merchant of Venice" was as follows: *Shylock*, Lawrence Barrett; *Bassanio*, Louis James; *Antonio*, Frederic Bock; *Gratiano*, Otis Skinner; *Lorenzo*, F. C. Mosley; *Salanio*, Charles Rolfe; *Salarino*, Charles Hawthorne; *Duke of Venice*, J. W. Thompson; *Balthasar*, Albert Riddle; *Tubal*, C. Woodward; *Old Gobbo*, B. G. Rogers; *Launcelot Gobbo*, Charles Plunkett; *Leonardo*, G. Davidson; *Portia*, Marie Wainwright; *Nerissa*, Clara Flagg; *Jessica*, Addie Plunkett. The full cast of "David Garrick" was *David Garrick*, Lawrence Barrett; *Simon Ingol*, B. G. Rogers; *Squire Chiv*, Charles Plunkett; *Mr. Brown*, Charles Rolfe; *Mr. Smith*, F. C. Mosley; *Mr. Jones*, Charles Hawthorne; *Thomas*, Albert Riddle; *George*, J. W. Thompson; *Ada Ingol*, Marie Wainwright; *Mrs. Smith*, Clara Flagg; *Araminta Brown*, A. Plunkett.

....At the Germania Theatre Franziska Ellmenreich played in Lessing's five-act tragedy, "Emilia Galotti," assuming the dual rôle of the *Emilia* and *Orsina*. The audience was not large, but sympathetic. The chief merit in her acting of *Emilia* was simplicity, and in that of the *Countess Orsina*, passion and intensity. Four times was she called before the curtain at the conclusion of the fourth act. The closing scene, where *Emilia* is stabbed by her father, was also a strong situation and as strongly brought out. The support was on the average quite fair, those deserving of honorable mention being Mr. Fischer, Mr. Raber, and Miss Berg. The cast is here given: *Emilia Galotti*, Franziska Ellmenreich; *Odo-*

ardo, Mr. Fischer; *Claudia*, Miss Berg; *Hettore Gonzaga*, Mr. Meery; *Marinelli*, Mr. Raber; *Camillo Rotz*, Mr. Kessler; *Conti*, Mr. Sauer; *Count Appiani*, Mr. Reinau; *Countess Orsina*, Franziska Ellmenreich; *Angelo*, Mr. Merten; *Battista*, Mr. Hartzeim; *Pirro*, servant to *Odardo*, Mr. Kummer.

Saturday, March 11.

....Nothing new was produced at any of the theatres this evening, if Mr. Barrett's appearance in "Richard III." at the Fifth Avenue Theatre is accepted. It was his last appearance here this season, and although the audience was small it was enthusiastic. Mr. Barrett cannot count this rôle as one of his best, although here and there he made strong points. The fight between *Gloucester* and *Richmond* pleased the gallery gods hugely. The support, with one or two exceptions, was not above the average, and, therefore, the full cast is here withheld.

....In the morning, Locke Richardson's second Shakespearean recital took place at the Union League Theatre, before a large and appreciative audience. The subject chosen was "Macbeth," of which tragedy he gave a clear and simple synopsis. His elocution was fine, and his conception of the various parts delivered was marked by high intelligence, if lacking in dramatic power. Mr. Richardson's forte lies in the humorous rather than the tragic.

Sock and Buskin.

....The great spectacular drama, "Youth," opened to a good house Monday, the 13th inst., at Whitney's, Detroit.

....The Vokes Family draw as well as ever in Chicago, though there is not a theatre-goer in the city that is not familiar with all of their plays.

....At the Augusta (Ga.) Opera House, March 9, "The World" was performed very creditably to a full house by Brooks & Dickson's company.

....Fannie Louise Buckingham played "East Lynne" on Monday evening, and "The Child Stealer" on Tuesday evening at the Parshall Opera House, Titusville, Pa.

....C. G. Aschbach and J. D. Mishler have booked for the Academy of Music at Allentown, Pa., Jennie Winston, with the "Jolly Bachelors," on March 20; Lawrence Barrett, the tragedian, on March 30.

....Kiralfy Brothers have about succeeded in getting as little drama and as much ballet into the "Black Crook" as the piece will stand. They have drawn packed houses at Chicago during the past week.

....Lotta's "Bob" has met with a very enthusiastic reception, as well from the public as from the critics, in Chicago. One of the least enthusiastic of the latter acknowledges that she has "at last got hold of a piece which is not all rot."

....At Cedar Rapids, Iowa, "Only a Farmer's Daughter" had a large house March 2; Bertha Welby was called before the curtain. "Hazel Kirke" Company, No. 2, drew strongly March 9. Minnie Palmer March 15, and Fanny Davenport 17.

....The "World" company closed a successful engagement at the De Give's Opera House, Atlanta, Ga., March 6, 7 and 8, and performed in Augusta on March 9; Savannah, March 10 and 11; Charleston, S. C., 13, 14 and 15, and at Wilmington, 16.

....Baum's Opera House, at Richburg, N. Y., was totally destroyed on Wednesday. The building was a frame structure, and was owned by B. W. Baum & Son. The loss is \$5,000; insurance, \$2,000. It is thought that the fire originated from a stove under the stage.

....In Ithaca, N. Y., Tuesday, March 7, Crossen's company, in "Celebrated Case," played to a fair audience; Thursday night, Neil Burgess, in "Widow Bedott," to a small house, and Friday, March 10, Charlotte Thompson, in the "New Jane Eyre," to a very large and enthusiastic house.

....Wm. H. Stafford, in "The Marble Heart," played at Lancaster, Pa., on March 8, to a medium house. "Rooms for Rent" was given on March 10. The citizens of Lancaster are under many obligations to John D. Mishler and John A. Miller, of Reading, Pa., for the number of first-class shows they have taken to Lancaster this season, and they know that any attraction which either of these gentlemen may bring them will be of the first order.

....Chicago has accorded to Mlle. Rhea full and appreciative houses. She is, as New York already knows, an exceptional actress, and her company is far above the average. Her *Camille*, though evidently pleasing to the audience, was frightfully cut up by the critics, but from my own observations I am inclined to credit this fact to something personal, for I do not recall her equal, unless it might be Geisinger or Clara Morris. As for her accent, which has been so sharply condemned, it is better than Janauschek's, with which no fault is found.

....An English paper asserts that for show organs equal temperament may be defended, but for church organs, where nothing is required but the use of the simplest keys, it is perfectly indefensible, as it is spoiling the tone of the organ for its ordinary use for the sake of a purely imaginary want. This is evidently a narrow and obscure way of looking at the matter, and few organists will agree with the writer of it. Church music is no longer confined to the simplest keys, and it is a good thing it is not.

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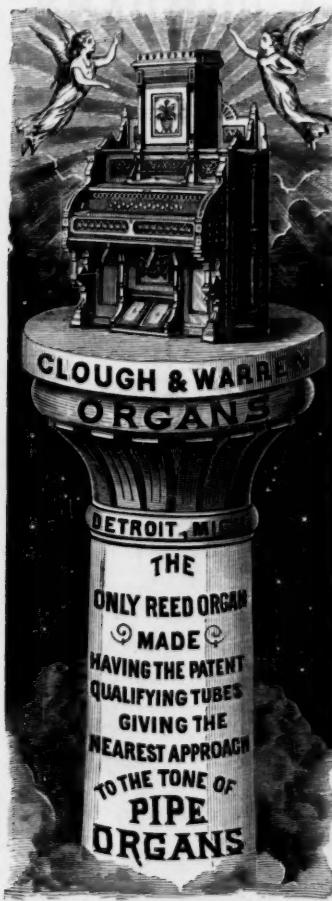
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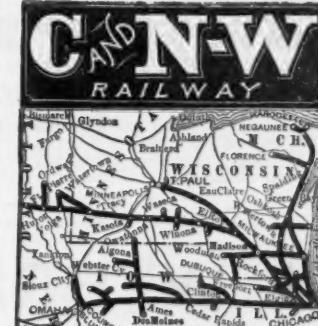
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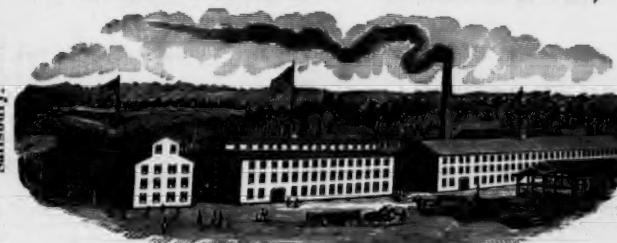
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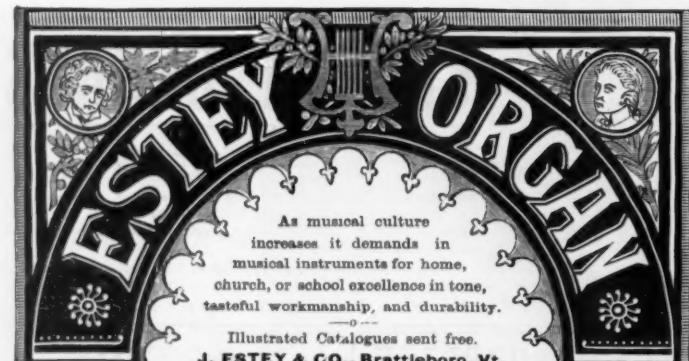
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